

FACULTY OF MUSIC
UNIVERSITY OF TORONTO

CONTEMPORARY MUSIC ENSEMBLE

ROBIN ENGELMAN
conductor

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TUESDAY, MARCH 22, 1988

8:00 PM

MUSIC GALLERY

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PROGRAM

Romualdo's Song from "The Black Maskers"

ROGER SESSIONS

Geoffrey Butler, tenor;
Michael Downie, flute; Julia Snelson, oboe;
Peter Stoll and Colleen Cook, clarinet;
Sterling MacNay, bassoon; Corinne Millsip, horn;
Norman Engel and Victoria Hall, trumpet; Rachel Thomas,
trombone; Blair Mackay, percussion; Edward Turgeon, piano;
Andrea Weber, violin I; Jackson Huang, violin II;
Kenji Fusé, viola, Greg Hubert, cello;
Rick Walters, double bass

Concertino d'hiver for Trombone and Strings

DARIUS MILHAUD

Animé
Très modéré
Animé

Rachel Thomas, trombone;
Andrea Weber, violin I; Jackson Huang, violin II;
Kenji Fusé, viola; Greg Hubert, cello;
Rick Walters, double bass

Concerto for Percussion and Small Orchestra

DARIUS MILHAUD

Vif. Rude et dramatique
Modéré

Blair Mackay, percussion;
Michael Downie, flute I; Laura Nashman, flute II;
Peter Stoll, clarinet I; Colleen Cook, clarinet II;
Norman Engel, trumpet; Rachel Thomas, trombone;
Andrea Weber, violin I; Jackson Huang, violin II;
Kenji Fusé, viola; Greg Hubert, cello;
Rick Walters, double bass

* * * INTERMISSION * * *

Allegro for Mixed Sextet

GREGORY FURLONG

Michael Downie, flute; Peter Stoll, clarinet;
Andrea Weber, violin I; Jackson Huang, violin II;
Kenji Fusé, viola; Greg Hubert, cello

Madrigals, Book IV

GEORGE CRUMB

Rayanne Dupuis, soprano;
Leslie Newman, flute; Mark Mazur, percussion;
Lori Gemmell, harp; Rick Walters, double bass;
John Hawkins, conductor

Nuage précieux

KA NIN CHAN

Lawrence Charge, oboe; Peter Stoll, clarinet; Sterling MacNay,
bassoon; Corinne Millsip, horn; Norman Engel, trumpet;
Lori Gemmell, harp; Anne Louise; piano/celeste;
Jackson Huang, violin; Kenji Fusé, viola;
Greg Hubert, cello

The extra string players for both of the works by Milhaud are:

John Bailey, Robin Butler, Jayne Maddison,
and Ines Pagliari, violin; Julian Fisher, viola;
Zoltan Rozsnyai, cello

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Administrator for the Contemporary Music Ensemble:
Edward Laufer

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KA NIN CHAN received wider recognition in Canada after winning the Béla Bartók International Composers' Competition in 1982, the same year he won the International Horn Society Composition Contest. His works have been performed by such ensembles as the National Arts Centre Orchestra, Orchestra London Canada, the Canadian Chamber Ensemble, the Kodaly Quartet, the Purcell Quartet and the Société de musique contemporaine du Québec. After graduating from the University of British Columbia, Chan furthered his studies at Indiana University, where he obtained his doctoral degree in composition in 1982. Since then, he has been teaching theory and composition at the University of Toronto. In 1986, his **Phantasmagoria**, for solo harpsichord, won three awards at the Aliénor Composition competition in Washington.

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Born in Chicoutimi, Quebec in 1959, **GREG FURLONG** began his musical studies on the trombone in Ottawa. He subsequently studied trombone with Douglas Burden of the National Arts Centre Orchestra while simultaneously earning a degree in mechanical engineering at the University of Ottawa, and teaching himself music theory. Upon graduation, he worked in the vibrations and acoustics labs at Pratt & Whitney Aircraft of Canada in Longueuil, Québec. Returning to Ottawa, he pursued studies in acoustics and music, winning first prize in the Open Arranging category at the Ottawa Music Festival (1984) for **Bedlam in Bethlehem**. Since 1985, he has been pursuing a degree in composition at the University of Toronto, studying with Walter Buczynski, Ka Nin Chan, and Edward Laufer. In 1986, he was awarded both the Ben McPeck Scholarship and the Hugh LeCaine Memorial Scholarship.

His works have been performed by various ensembles, including the University of Ottawa Trombone Choir, The Toronto Trombone Consort, and The Toronto Trombone Ensemble, of which he is a founding member.

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Born in Montreal, **JOHN HAWKINS** received his musical education at the Conservatoire de Musique et d'Art Dramatique and at McGill University. He studied piano with Lubka Kolessa and composition with Istvan Anhalt. He also attended summer courses at Tangelwood and in Basle, Switzerland.

While at McGill, Hawkins held a Woodrow Wilson Fellowship and later received a Canada Council Senior Arts Grant enabling him to study for one year in New York City. He was awarded the prestigious Jules Léger Prize for new chamber music in 1983. Currently Professor Theory and Composition at the Faculty of Music, University of Toronto, he specializes in the teaching of twentieth century repertoire.

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NOTES

Romualdo's Song from "The Black Maskers"

ROGER SESSIONS

Roger Sessions' incidental music to Leonid Andreyev's **The Black Maskers** was composed in 1923 for a production of the play by the senior class of Smith College, where Sessions was a teacher of theory and composition. While most of the music underwent revision over the next five years, leading to the **Black Maskers Suite** of 1928, **Romualdo's Song** remained in its original version and has thus emerged as Sessions' earliest published work.

The theme of Andreyev's play is the destruction of the human soul by incomprehensible and irresistible forces. The hero, Duke Lorenzo, is driven to insanity and damnation by the discovery that his real father was a groom with whom his mother had an affair. Romualdo is a minor character, a minstrel who appears in the first scene, a masked ball given by the Duke. Romualdo is to perform a ballad composed by Lorenzo, only in the course of the performance the song changes from the harmless ballad Lorenzo had intended to an invocation of Satan and a declaration of Lorenzo's insanity. Andreyev precedes the song with the following stage direction:

The accompaniment begins with a beautiful, soft and tender harmony, pure and clear as a colourless sky or as the eyes of a child, but with each successive measure which the masked artist sings, the music becomes more fragmentary and more restless and soon passes into wild cries and laughter, expressive of tragical but incoherent emotion. It closes with a solemn and melancholy hymn.

Sessions realizes these intentions by beginning with a very clear tonal centre, a Mixolydian D, and then proceeds to undermine the tonal stability of the work, principally by means of polytonal devices. The obvious compositional challenge of the work is creating some element of unity in order to satisfy the musical need for a recapitulation without compromising Andreyev's stipulations of style. Sessions solves the problem by transferring the opening "horn fifth" passage in the clarinets to the strings in the "solemn and melancholy hymn," now treating the material bitonally, combining the antipodal keys of G major and C sharp major.

Concertino d'hiver for Trombone and Strings

DARIUS MILHAUD

Milhaud's **Concertino d'hiver** was composed in 1953 for the American trombonist Davis Shuman. Milhaud also wrote a **Concertino de printemps** for violin, a **Concertino d'été** for viola and a **Concertino d'automne** for two pianos. These works are often referred to collectively as **Les quatre saisons**, but to what extent Milhaud intended them as a cycle is unclear, for the works were composed over a period of twenty years and differ significantly in instrumentation and style.

Many shorter concerted works adhere to the formal plan of integrating the traditional three-movement concerto form into a single ternary structure, where the material of the first movement is restated in the last movement. In the **Concertino d'hiver** this principle is adhered to most rigorously. From a thematic point of view, the third movement is virtually a literal recapitulation of the first movement, the only significant difference being the contrapuntal elaboration in the last movement of a passage entrusted to the solo trombone in the first movement. Furthermore, the instrumentation is unchanged. However, Milhaud avoids monotony by introducing ingenious alterations of

modality. For example, the A section of the first movement is based on the juxtaposition of passages using the diatonic scales of B major and G major. In the third movement, the *de facto* key signatures of these passages are reversed while the letter names remain the same.

The outer movements are written in a thoroughly contrapuntal style, with much reliance on free imitation. In the middle movement, this style is essentially preserved, but the texture is modified by the use of fauxbourdon techniques in the strings. A striking application of this device occurs at the entrance of the trombone, which is accompanied by two solo violins and two solo celli, all muted, playing four octaves apart.

Concerto for Percussion and Small Orchestra

DARIUS MILHAUD

Milhaud writes of his Percussion Concerto,

I have always been very interested in the problems posed by writing for percussion. In *Choephones* and *L'homme et son désir*, I used massive percussion sections. Was it the developments in this field by Berlioz that led me in this direction? Possibly. After the performance of *Choephones* in Brussels an excellent timpanist, Theo Coutelier, who had a percussion class in Schaerbeck near Brussels, asked me to write a concerto for only one percussion performer... The concerto consists of two parts connected together. It is a dramatic work. Given that jazz exerted tremendous influence on musical composition at the time that I wrote the piece (1929-1930), I wanted to avoid at all costs that anyone might think it was a work of that type. Therefore, I stressed the rough and dramatic aspect of the piece. For the same reason, I did not write a cadenza and always refused to add one later on. I had already paid my tribute to jazz, since in *La Création du monde*, except for the timpani, the percussion part - equally complex - is played by one performer.

Indeed, the inclusion of a cadenza would have been thoroughly inconsistent with the essential character of the work. For although Milhaud thoroughly exploits the technical potentialities of his percussion layout, he studiously avoids the type of flashy overtly virtuosic writing which is generally associated with the concerto. In fact, in only seven measures of the work is the principal musical idea entrusted unequivocally to the soloist; otherwise the role of the percussion is to provide an obbligato accompaniment, albeit a motivically important one.

Milhaud's determination to avoid the established conventions of the concerto is also evident in the formal design of the work. The opening allegro movement (Vif. Rude et dramatique) leads directly into a slow movement (Modéré), but now instead of concluding the work with a lively finale, Milhaud ends with a calculated anticlimax. Close to the end of the second movement, we hear two brief "snapshot" allusions to the first movement - perhaps Milhaud intended specifically to create the false expectation of a recapitulation - and then the work ends as its principal sixteenth-note motif grinds to a halt in the celli and basses, appearing in progressively longer note values.

Notes by Alexander Rapoport

Allegro for Mixed Sextet

GREGORY FURLONG

Allegro for Mixed Sextet was written in the fall of 1987 for the Contemporary Chamber Ensemble and is one movement of a projected pair of movements. The allegro is in four sections, divided by statements of the ritornello-like second theme. A panorama of tonal and textural changes create a scherzo-like mood, which changes to one of driving rhythmic intensity toward the end of the piece.

Note by GREGORY FURLONG

Madrigals, Book IV

GEORGE CRUMB

Texts:

- I. ¿Por qué nací entre espejos? El día me da vueltas. Y la noche me copia en todas sus estrellas.
Why was I born surrounded by mirrors? The day turns round me. And the night reproduces me in each of her stars.

II. Tu cuerpo, con la sombra violeta de mis manos, era un
arcángel de frío.
Through my hands' violet shadow, your body was an archangel,
cold.

III. ¡La muerte me está mirando desde las torres de Córdoba!
Death is watching me from the towers of Cordoba!

George Crumb composed his four books of madrigals - songs on text fragments by Federico Garcia Lorca - over a four-year period from 1965 to 1969. The works are very aptly designated, for their aesthetic affinity with late sixteenth and early seventeenth century madrigals is unmistakable, the immense differences in musical language notwithstanding. They share the adherence to the principle of assigning the highest priority to the expression of the text. Like the earlier madrigalists, Crumb lets this principle lead him to a rather involved type of word painting that is not always accessible without studying the score. For example, the first song of Book IV, "¿Por que naci entre espejos?" is set as a free mirror canon.

Now this is not mere formalism. The principle of retrograde is applied at every structural level of the piece, from individual phrases to the song as a whole. It is thus that Crumb derives the short, tentative phrases of the vocal line that convey so admirably the idea of the text; that is, our inability to discern any purpose in life and death.

The second song is taken from Garcia Lorca's poem "Gacela del Niño Muerto". The mood of the piece, determined by the words "un arcángel de frío," is set first of all by means of instrumentation: the flute changes to piccolo and the percussion part calls for tubular bells with soft mallets and, at the very end, glass chimes. All these tone colours suggest coldness, lifelessness. The treatment of the thematic material is similarly austere; Crumb studiously avoids any climaxes, sharp contrasts or complicated textures.

In the third song, the relentlessness and ugliness of Death are represented by a drone in the double bass, retuned to obtain the pitches D sharp and G sharp. During the piece, Crumb calls for quarter-tone fluctuations in the drone pitches by means of moving the pegs, an eerie, disturbing effect. The vocal part is a short

cadenza-like passage, evocative of fear and irrationality. The text is then echoed by a favourite Crumb device, whereby the flautist is required to speak the Spanish words into the alto flute.

Note by Alexander Rapoport

Nuage précieux

KA NIN CHAN

Nuage précieux is a statement of something delicate and everlasting. The writing is deliberately uncomplicated, the aim is to emphasize the subtleties in presenting a simple idea. The whole work is based on the transformation of the beginning melodic line. One technique used is to mix two timbres in creating a line, for example, the oboe and trumpet can share a melody. At one point in the piece, three lines are generated by six instruments. Using this method, even a single note can consist of a varied pulse akin to a written vibrato - a colouring device in singing. The French title, on one hand, reflects the impressionistic connotation of "nuage", and on the other hand, pays homage to the late Serge Garant who initiated this Societe de musique contemporaine du Québec commission, with the assistance of the Canada Council.

Note by KA NIN CHAN

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TEXT

Romualdo's Song
from The Black Maskers

Roger Sessions

My soul is an enchanted castle
When the sun shines into its lofty windows,
With its golden rays, it weaves golden dreams.
When the moon looks into its mist windows,
in its silvery beams are dreams wrought of silver.
Who laughs, who laughs so tenderly at the mournful dirge?
And I lighted my castle with lights, What has happen'd to my soul?
The shadows fled to the hills, and is turn'd in darkness more sombre.
Who sobs? Who groans so heavily in the shadows of the cypresses?
Who came at my call? And terror enter'd my shining castle.
What has happen'd to my soul? The lights go out at the breath of darkness,
Who laughs, who laughs so horribly at insane Lorenzo?
Have pity on me, O Monarch! Terror has enter'd my soul,
O Monarch, O Lord of the world, O Satan!
In the black depths of my night, forever hold sway over the soul of Lorenzo,
happy, insane Lorenzo!

The Faculty of Music cordially invites you to attend other events in the Edward Johnson Building. Throughout the year, there are many recitals by Faculty members and students, as well as orchestra, band, choral, jazz and opera performances. Information is available in the Calendar of Events, which may be picked up in the Main Lobby near the Box Office. For information, telephone 978-3744.

Contributions for the scholarships or operating funds (payable to the University of Toronto and directed to the Faculty of Music) are most welcome and are eligible for a receipt for income tax purposes. Please address donations or enquiries to Professor Carl Morey, Dean, Faculty of Music, University of Toronto, Toronto, Ontario M5S 1A1. Telephone 978-3761.

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UPCOMING EVENTS

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| MARCH 23 | FACULTY OF MUSIC WOMEN'S CHORUS
Michael Coghlan, conductor
Works by Verdi, Coghlan, Cole Porter,
Rodgers & Hart and Joplin
Walter Hall 8:00 pm \$3 G.A. |
| MARCH 24 | THURSDAY NOON SERIES
Recital
Program featuring student chamber ensembles
Walter Hall 12:10 pm FREE |
| MARCH 25 | U OF T GUITAR ENSEMBLE
Eli Kassner, director;
Timothy Phelan, conductor
Romantic, impressionist and modern masterpieces
Walter Hall 8:00 pm \$3 G.A. |
| MARCH 26 | U OF T JAZZ ENSEMBLE
Phil Nimmons, director
An evening of big band sounds
MacMillan Theatre 8:00 pm
\$5/\$3 students, seniors |

MARCH 27 **U OF T WIND SYMPHONY**
Melvin Berman, conductor
 Marcello's Concerto for Oboe with **Lawrence Charge,**
 and works by Copland, Rossini and Dvorak
 MacMillan Theatre 3:00 pm \$3 G.A.

MARCH 30 **U OF T EARLY MUSIC ENSEMBLE**
Musica Transalpina: English and Italian music
from the late Renaissance -- works by Dowland,
Frescobaldi and Monteverdi
Walter Hall 8:00 pm \$3 G.A.

APRIL 7 THURSDAY NOON SERIES
Recital
Program featuring student chamber ensembles
Walter Hall 12:10 pm FREE

MAY 4, 6 & 7 OPERA EXCERPTS
The Opera Division presents fully staged and
costumed scenes from the operatic repertoire
MacMillan Theatre 8:00 pm
\$5/\$3 students. seniors